

MUSIKKVITENSKAP

Pensumliste høst 2019

Åpne emner:

MUSV2006 Opera og politikk (ca. 1600–1800)

Bøker:

HUNTER, M. (2008) *Mozart's Operas. A Companion*. Cornwall: Yale University Press.

Legges ut på Blackboard:

HANSEN, K.V. (2017) *Mozarts Die Zauberflöte. Et speilbilde av politiske, sosiale og kulturelle strømninger i Habsburg-monarkiets Wien*. Masteroppgave. NTNU. Tilgjengelig fra: <http://hdl.handle.net/11250/2489214> (Hentet: 07.04.19).

Kompendium:

- AARSET, H.E. og SELVIK, R.M. (2015) *Solkongens opera: den franske tragédie en musique 1673–86*. Bergen: Fagbokforlaget.
- ARBLASTER, A. (1992) *Viva la libertà! : politics in opera*. London; New York: Verso.
- BERRY, M. (2007) Power and patronage in Mozart's *La clemenza di Tito* and *Die Zauberflöte*, i Scott, H. og Simms, B. (red.) *Cultures of Power in Europe during the Long Eighteenth Century*. Cambridge [bl.a.]: Cambridge University Press, s. 325–347.
- BLANNING, T.C.W. (2002) *The Culture of Power and the Power of Culture. Old Regime Europe 1660–1789*. Oxford: Oxford University Press.
- BOKINA, J. (1997) *Opera and Politics from Monteverdi to Henze*. New Haven [bl.a.]: Yale University Press.
- CALELLA, M. (2019) Mozart's *Le nozze di Figaro* and the Revolution: The Construction of a Myth, i Schmid-Reiter, I. (red.) *Zwischen Revolution und Bürgerlichkeit. Beaumarchais' Figaro-Triologie als Opernstoff*. Regensburg: ConBrio Verlagsgesellschaft, s. 111-134.
- COWART, G. (2008) *The Triumph of pleasure: Louis XIV & the politics of spectacle*. Chicago: University of Chicago Press.
- FELDMAN, M. (2007) *Opera and sovereignty: transforming myths in eighteenth-century Italy*. Chicago: University of Chicago Press.
- HEYWOOD, A. (2013) *Politics*. 4. utg. London: Palgrave MacMillian
- KIMBELL, D. (1991) *Italian Opera*. Cambridge: Cambridge University Press.
- LISTER, L. (2012) Beaumarchais, Figaro, Paisiello, and Mozart: Sociopolitical Criticism and Censor in Eighteenth-Century Opera, *The Opera Journal*, 45(1), s. 3–31. Tilgjengelig fra: https://search.proquest.com/docview/1318418677?rfr_id=info%3Axri%2Fsid%3Aprimo (Hentet: 11.04.19)
- LÜTTEKEN, L. (2018) The Depoliticized Drama: Mozart's *Figaro* and the Depths of Enlightenment, i Hall, P. (red.) *The Oxford Handbook of Music Censorship*. Oxford: Oxford University Press, s. 203–220.
- MARTIN, D. (2012) *The French Revolution*. London: Hodder Education.
- MEYER, E.R. (1971) «Joseph II: The effect of his enlightened absolutism on Austrian Music», *Enlightenment Essays*, 2(3–4), s. 149–157.
- PENACK, W. (1991) Cherubini stages a revolution, *The Opera Quarterly*, 8(1), s. 8–27.
- PLATON (2001) *Platon. Samlede verker. Bind V. Kleitofon. Staten*. Red. av Andersen, Ø., Emilsson, K., Frost, T., Kolstad, H., Kraggerud, E. Oversatt av Andersen, Ø. og Mørland, H. Oslo: Vidarforlagets kulturbibliotek.

- RICE, J.A. (1990) Political Theatre in the Age of Revolution: Mozart's *La clemenza di Tito*, i Brauer, K. og Wright, W.E. *Austria in the Age of the French Revolution 1789–1815*. Minneapolis, Minnesota: Center for Austrian Studies, University of Minnesota, s. 125–150.
- RICE, J.A. (1995) Leopold II, Mozart, and the return to a Golden Age, i Bauman, T. og McClymonds, M.P. (red.) *Opera and the Enlightenment*. Cambridge [bl.a.]: Cambridge University Press, s. 271–298.
- RUSHTON, J. (1981) *W.A.Mozart. Don Giovanni*. Cambridge: Cambridge University Press.
- SWANN, J. (2000) Politics and the state in eighteenth-century Europe, i Blanning, T.C.W. (red.) *The Short Oxford History of Europe. The Eighteenth Century. Europe 1688–1815*. Oxford [bl.a.]: Oxford University Press, s. 11–51.
- TARUSKIN, R. (2010) *The Oxford History of Western Music: Bd. 2. Music in the seventeenth and eighteenth centuries*. Oxford: Oxford University Press.
- TILL, N. (1992) *Mozart and the Enlightenment. Truth, Virtue and Beauty in Mozart's Operas*. London: Faber and Faber.
- WILLIAMS, B. (1981) Don Giovanni as an idea, i Rushton, J. (red.) *W.A.Mozart. Don Giovanni*. Cambridge: Cambridge University Press, s. 81–92.
- WRIGHT, C.M. og SIMMS, B.R. (2006) *Music in Western civilization*. Belmont, Cal: Thomson Schirmer.

I tillegg kommer eventuelt materiale lagt ut på Blacboard.

Bachelor:

MUSV1011 Musikk i historisk perspektiv 1

Barbara Russano Hanning: *Concise History of Western Music* (W.W. Norton & Company, 2014).

Burkholder and Palisca: *Norton Anthology of Western Music*, volume 1, Ancient to Baroque (7th ed): 2014.

Burkholder, J. Peter/Palisca, Claude V.: *Norton Anthology of Western Music II, Classics to Romantics* (Sixth Edition), W.W. Norton & Company, 2009.

Hankeln, Roman: *MUSV1011, Musikkhistorie 1, Fra middelalder til renessanse* (digitalt kompendium) tilgjengelig i Blackboard.

For en smakebit av emnet se artikkelen «gregoriansk sang» i Store norske leksikon: https://snl.no/gregoriansk_sang.

Tilleggs litteratur fra Roman Hankeln er tilgjengelig på Blackboard.

MUSV1017 Satsteknikker 1 med musikkteknologi og hørelære

Bach, Johann Sebastian: *50 Choralharmoniseringer*: W. Hansen.

Bakke, Reidar: *Kortfattet innføring i harmonilære* (kompendium): Akademika/Kompendieforlaget.

MUSV1019 Hovedinstrument 1 med improvisasjon

Pensum opplyses ved semesterstart.

MUSV2010 Arrangering og innføring i komposisjon

Kruse, Bjørn: *Bruksmusikkarrangering*: Norsk Musikkforlag 1978.

Eget kompendium.

Materiale utdelt på forelesning.

MUSV2023 Hovedinstrument 3 med hørelære

Pensum opplyses ved semesterstart.

MUSV3130 Den kulturelle hjernen

Se pensum under masterdelen av pensumlista.

MUSV3131 Musikk og film i teori og praksis

Se pensum under masterdelen av pensumlista.

MUSV3132 Musikk og sosial rettferdighet: Kunstnerisk aktivisme og anvendt forskning i det tjuførste århundre

Se pensum under masterdelen av pensumlista.

Master:

MUSV3001 Komposisjon og analyse

Wilkins, Margaret Lucy: *Creative Music Composition*: Routledge (ISBN 0-415-97467-4)

Adler, Samuel: *The Study of Orchestration*: W. W. Norton & Co.

Materiale utdelt i undervisningen.

MUSV3004 Musikkvitenskapelig teori og metode

LITERATURE: BOOK FOR PURCHASE

Ruud, Even. Excerpt from *Musikkvitenskap*. Oslo: Universitetsforlaget, 2016.

LITERATURE: COMPENDIUM

Agawu, V. Kofi. 2003. "Contesting Difference: A Critique of Africanist Ethnomusicology." In *The Cultural Study of Music: A Critical Introduction*, edited by Richard Middleton, Trevor Herbert and Martin Clayton, 227-237. New York: Routledge.

Auslander, Philip. 'Liveness: Performance and the Anxiety of Simulation.' In *The Popular Music Studies Reader*, edited by Andy Bennett, Barry Shank, and Jason Toynbee, 85-91. London: Routledge, 2006.

Barz, Gregory, and Timothy J. Cooley, eds. 2008. "Introduction." In *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. 2nd ed. Oxford: Oxford University Press.

Borgdorff, Henk. 'The Production of Knowledge in Artistic Research'. In *The Routledge Companion to Research in the Arts*, edited by Michael Biggs and Henrik Karlsson, 44-62. London: Routledge, 2010.

Buren, Kathleen Van, and Brian Schrag. 2018. *Make Arts for a Better Life: A Guide for Working with Communities*. Oxford: Oxford University Press.

Butler, Jan. 'The Beach Boys' *Pet Sounds* and the Musicology of Record Production'. In *The Art of Record Production: An Introductory Reader for a New Academic Field*, edited by

Simon Frith and Simon Zagorski-Thomas, 223-233. Surrey, UK: Ashgate, 2012.

Chion, Michel. "Projections of Sound on Image'. In *Audio – Vision: Sound on Screen*, 3–24.

New York: Columbia University Press, 1994.

Deutsch, Stephen. Editorial/introduction to *The Soundtrack* 1/1 (2007): 3–13.

DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography'. *Black American Literature Forum* 25 (Autumn 1991): 525-560.

Frith, Simon. 'The Value Problem in Cultural Studies'. In *Performing Rites: On the Value of Popular Music*, 3-20. Cambridge, MA; Harvard University Press, 1996.

Gorbman, Claudia. 'Classical Hollywood Practice: The Model of Max Steiner'. In *Unheard Melodies: Narrative Film Music*, 70–98. Bloomington, IN: Indiana University Press, 1987.

Gossett, Philip. 'What Is Verdi's Rigoletto?' and 'Finding the Sources'. In *Divas and Scholars: Performing Italian Opera*, 135–48. Chicago: University of Chicago Press, 2006.

Hofman, Ana. 2010. "Maintaining the Distance, Othering the Subaltern: Rethinking Ethnomusicologists' Engagement in Advocacy and Social Justice." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, 22-35. Cambridge: Cambridge Scholars Publishing.

Howland, John. 'Hearing Luxe Pop: Jay-Z, Isaac Hayes, and the Six Degrees of Symphonic Soul'. In *The Relentless Pursuit of Tone: Timbre in Popular Music*, edited by Robert Fink, Melinda Latour, and Zachary Wallmark, [PAGES]. New York: Oxford University Press, 2018.

Kulset, Nora Bilalovic. Excerpt from *Musickhood – Om verdien av musikalsk kapital og musikalsk trygghet i væremåten hos voksne i flerspråklige barnehager: En selvstudie av egen musikkpraksis*, 74–113. Ph.D. diss., NTNU, 2017.

Langkjær, Birger. 'Musik, perception og følelser i audiovisuel fiktion'. In *Den lyttende tilskuer: Perception af lyd og musik i film*, 41–68. København: Museum Tusulanums Forlag, 2000.

Lindenberger, Herbert. 'On Opera and Society (Assuming a Relationship)'. In *Opera and Society in Italy and France from Monteverdi to Bourdieu*, ed. Victoria Johnson et al., 294–311. Cambridge: Cambridge University Press, 2007.

McClary, Susan. 1991. 'Introduction: A Material Girl in Bluebeard's Castle'. In *Feminine Endings: Music, Gender, and Sexuality*, [PAGES]. Minneapolis: University of Minnesota Press, 1991.

Moore, Allan. 'Beyond a Musicology of Production'. In *The Art of Record Production: An Introductory Reader for a New Academic Field*, edited by Simon Frith and Simon Zagorski-Thomas, 99-111. Surrey, UK: Ashgate, 2012.

Rosen, Charles. 'The New Musicology'. (Originally 'Music à la mode', *The New York Review of Books*, 23 June 1994.) In *Critical Entertainments: Music Old and New*, 255–72. Cambridge, MA: Harvard University Press, 2000.

Solomon, Thomas. 2012. "'Where Is the Postcolonial in Ethnomusicology?'" In *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond*, edited by Sylvia Antonia Nannyonga-Tamusuza and Thomas Solomon, 216-251. African Book Collective.

Till, Nicholas. 'Introduction: Opera Studies Today'. In *The Cambridge Companion to Opera Studies*, ed. Nicholas Till, 1–22. Cambridge: Cambridge University Press, 2012.

Titon, Jeff Todd. 2003. "Textual Analysis or Thick Description?" In *The Cultural Study of Music: A Critical Introduction*, edited by Richard Middleton, Trevor Herbert and Martin Clayton, 171-180. New York: Routledge.

Vist, Torill. 'Arts-Based Research in Music Education: General Concepts and Potential Cases'. *Nordic Research in Music Education* 16 (Yearbook 2015): 259–92.

Weisethaunet, Hans, and Lindberg, Ulf. "Authenticity Revisited: The Rock Critic and the Changing Real." *Popular Music and Society* 33/4 (2010): 465-85.

Wilson, Carl. 'Let's Talk About Pop (and Its Critics)', and 'Let's Talk About Who's Got Bad Taste'. In *'Let's Talk About Love': A Journey to the End of Taste*, 11-22 and 87–104. New York: Continuum, 2007. (Note: the page count is a little misleading, as this book has a small 6"x4.5" page size.)

Youens, Susan. 'Schubert, Mahler and the Weight of the Past'. *Music & Letters* 67 (1986): 256-68.

Zak, Albin. Chapter 3 ("Sound as Form"), in *The Poetics of Rock: Cutting Tracks, Making Records* (Berkeley: University of California Press, 2001), 48-96.

MUSV3005 Praktiske disipliner

Praktisk emne – gregoriansk i praksis

Pensum og noter gjøres tilgjengelig i løpet av semesteret. For en første oversikt se:

https://snl.no/gregoriansk_sang

MUSV3006 Masteroppgave i musikkvitenskap

Masterseminar

Seminarer har følgende anbefalt litteratur

Simen Andersen Øyen, Birger Solheim og Anders Johansen: *Akademisk skriving - en skriveveiledning*. Cappelen Damm Akademisk, 2013.

Pettersen, Tove: *Skriv. Fra idé til fagoppgave*. Gyldendal, 2015.

Fekjær, Silje Bringsrud: *Hvordan bli en lykkelig masterstudent. Masteroppgavehåndbok*. Gyldendal, 2013.

MUSV3118 Kompositoriske formstrategier A

Lesepensum

Borum, Poul og Erik Christensen: *Messiaen – en håndbog* (Utdrag i kompendium som kjøpes på Tapir bokhandel)

Cook, Nicholas: *A Guide to Musical Analysis* (Kjøpes på Tapir bokhandel)

Kleiberg, Ståle: Grieg's Op. 72: Change of Musical Style or New Concept of Tonality (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: Following Grieg (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: C.P.E. Bach og det individuelle uttrykk (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: Hans Abrahamsens musikk – poetisk billedkraft i musikalsk form (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: Analyse av verket som kunstverk (i kompendium som kjøpes på Tapir bokhandel)

Kleiberg, Ståle: Impresjonismens formtenkning – et forsøk på en tolkning (i kompendium som kjøpes på Tapir bokhandel)

Reich, Steve: Writings on Music 1965 – 2000 (utdrag)

Verkpensum

J.S. Bach: Das Wohltemperierte Klavier (utdrag)

C.P.E. Bach: Rondo

C.P.E. Bach: Dialog mellom en melankoliker og en sangviniker (utdrag)

C.P.E. Bach: Sinfonie nr. 3

W.A. Mozart: Symfoni nr. 41 (Jupiter)

W.A. Mozart: Sonate i F (1. sats)

Franz Schubert: Utdrag fra Winterreise

Edvard Grieg: Slåtter, opus 72 (utdrag)

Edvard Grieg: Strykekvartett (1. sats)

Claude Debussy: Strykekvartett

Claude Debussy: Nocturnes (utdrag)

Arnold Schönberg: Utdrag fra Op. 11

David Monrad Johansen: Nordlandsbilleder

Bela Bartok: Musikk for strykere, slagverk og celesta (utdrag)

Bela Bartok: Song of the Harvest

Igor Stravinsky: Vårofferet (utdrag)

Olivier Messiaen: Turangalila – Symphonie (1. sats)

Olivier Messiaen. Quatuor pour la fin du temps (utdrag)

Arvo Pärt: Cantus

Hans Abrahamsen: Winternacht

I tillegg utdeles supplerende materiell på forelesning.

MUSV3130 Den kulturelle hjernen

Kulset, N.B. 2018. *Din musikalske kapital*. Universitetsforlaget.

Kulset, N.B. 2019. *Musikk og andrespråk* (2. utgave). Universitetsforlaget.

I tillegg kommer materiale og lenker lagt ut på *Blackboard* eller formidlet på forelesninger og seminarer.

MUSV3131 Musikk og film i teori og praksis

Adorno, Theodor/Eisler, Hanns: "Prejudices and Bad Habits," *Composing for the Films*, London etc: The Athlone Press, 1994, s. 3–19.

Afra, Kia, "'Vertical Montage' and Synaesthesia: Movement, Inner Synchronicity, and Music-Image Correlation in *Alexander Nevsky* (1938)," *MSMI*, 9: 1, 2015, s. 33–61 (NTNU Oria Online).

Altman, Rick: "Visual Representation of Film Sound as an Analytical Tool," Neumeyer, David: *The Oxford Handbook of Film Music Studies*, Oxford: Oxford University Press, 2014, s. 72–95 (NTNU Oria Online).

Buhler, James; Neumeyer, David: "Music and the Ontology of the Sound Film: The Classical Hollywood System," Neumeyer, David, *The Oxford Handbook of Film Music Studies*, Oxford: Oxford University Press, 2014, s 17–43 (NTNU Oria Online).
Buhler, James: "Analytical and Interpretative Approaches to Film Music (II): Analysing Interactions of Music and Film," K. J. Donnelly red.: *Film Music: Critical Approaches*, Edinburgh: Edinburgh University Press, 2001, s. 39–61.

Buhler, James: "Ontological Formal, and Critical Theories of Film Music and Sound," Neumeyer, David: *The Oxford Handbook of Film Music Studies*, Oxford: Oxford University Press, 2014, s. 188–225 (NTNU Oria Online).

Chion, Michel: "Mute Music," *Beyond the Soundtrack: Representing Music in Cinema*, Berkeley: University of California Press, 2007, s. 86–96 (NTNU Oria Online).

Chion, Michel: "Projections of Sound on Image," *Audio – Vision: Sound on Screen*, New York: Columbia University Press, 1994, s. 3–24.

Davison, Annette: "New Hollywood cinema and ('post-') classical scoring," *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*, Aldershot: Ashgate, 2004, s. 42–58.

Donnelly, K. J.: "The Demon of Film Music," *The Spectre of Sound: Music in Film and Television*, London: BFI Publishing, 2005, s. 19–35.

Fenimore, Ross J.: "The Heard and the Unheard in *Psycho*," Neil Lerner (red.), *Music in the Horror Film*, New York etc.: Routledge, 2010, s. 80–97.

Franklin, Peter: "Symphonic Narratives (and Promiscuous Pleasure)," *Seeing Through Music: Gender and Modernism in Hollywood Film Scores*, Oxford etc.: Oxford University Press, 2011, s. 85–114.

Gorbman, Claudia: "Classical Hollywood Practice: The Model of Max Steiner," *Unheard Melodies: Narrative Film Music*, Bloomington etc.: Indiana University Press, 1987, s.70–98.

Kramer, Lawrence: "Melodic Trains," *Beyond the Soundtrack: Representing Music in Cinema*, Berkeley: University of California Press, 2007, s. 66–85 (NTNU Oria Online).

Langkjær, Birger: "Musik, perception og følelser i audiovisuel fiktion," *Den lyttende tilskuer: Perception af lyd og musik i film*, København: Museum Tusulanums Forlag, 2000, s. 41–68.

Lexmann, Juraj: II. "Expressive Potential for Music in Film [1/2]," *Theory of Film Music*, Frankfurt am Main. etc.: Peter Lang, 2006, s. 56–86.

Meinertsen, Per: "Filmmusik er et væsentligt fortællerredskap," *Lydens rolle: Notater om lyd og musik til film*, Den Danske Filmskole: 2006, s. 71–97.

Müller, J; Plebuch, T: "Toward a Prehistory of Film Music: "Hans Erdmann's Score for *Nosferatu* and the Idea of Modular Form," *Journal of Film Music* 6.1, 2013, 31–48 (NTNU Oria Online).

Neumeyer, David; Buhler, James: "Part II Music in the Mix: *Casablanca*," *Meaning and Interpretation of Music in Cinema*, Bloomington: Indiana University Press, 2015, s. 97–180 (NTNU Oria Online).

Prendergast, Roy M.: "The Aesthetics of Film Music" og "Film Music and Form," *Film Music: A Neglected Art*, New York etc.: Norton, 1992, s. 213–245.

Rosar, William H.: "Film Music—What's in a Name?," *The Journal of Film Music Vol 1/1*, 2002, s. 1 – 18)

Rotha, Paul: *The Film till Now: A Survey of the Cinema*, New York etc.: Jonathan Cape & Harrison Smith 1930, s. 21–68 (Internet, Archive: <https://archive.org/details/in.ernet.dli.2015.167894/page/n17>)

Schobert, Walter: *The German Avant-Garde Film of the 1920's/Der deutsche Avant-Garde Film der 20er Jahre* (tospråklig utgivelse), München: Goethe-Institut, 1989, engelsk utdrag (19 s.)

Steiner, Fred: "What Were Musicians Saying During the First Decade of Sound? A Symposium of Selected Writings," Clifford McCarty, red.: *Film Music I*, New York etc.: Garland, 1989, s. 81–107.

Weis, Elisabeth; Belton, John (red.): *Film Sound: Theory and Practice*, "Classical Sound Theory," utdrag: tekster av Eisenstein, Pudovkin, Alexandrov, Clair, Wright og Braun, New York etc. Columbia University Press, 1985, s. 75–78; s. 83–97.

I tillegg kommer materiale og lenker lagt ut på *Blackboard* eller formidlet på forelesninger og seminarer.

MUSV3132 Musikk og sosial rettferdighet: Kunstnerisk aktivisme og anvendt forskning i det tjuetførste århundre

Barz, Gregory, and Judah Cohen. 2011. *The Culture of AIDS in Africa: Hope and Healing through Music and the Arts*. Oxford: Oxford University Press.

Barz, Gregory F. 2006. *Singing for life: HIV/AIDS and music in Uganda*. New York: Routledge.

Beckles Willson, Rachel. 2009. "Whose Utopia? Perspectives on the West-Eastern Divan Orchestra." *Music and Politics* 3 (2):1-21.

Beckles Willson, Rachel. 2011. "Music Teachers as Missionaries: Understanding Europe's Recent Dispatches to Ramallah." *Ethnomusicology Forum* 20 (3):301-325.

Bohlman, Philip V. 1993. "Musicology as a Political Act." *The Journal of Musicology* 11 (4):411-436.

Cheng, William. 2014. *Just Vibrations: The Purpose of Sounding Good*. Ann Arbor: University of Michigan Press.

Cusick, Suzanne G. 2008. "You are in a Place That is out of the World...": Music in the Detention Camps of the "Global War on Terror." *Journal of the Society for American Music* 2 (1):1-26.

Drewett, Michael, and Martin Cloonan, eds. 2006. *Popular Music Censorship in Africa*. Aldershot: Ashgate.

Harrison, Klisala, Elizabeth Mackinlay, and Svanibor Pettan, eds. 2010. *Applied Ethnomusicology: Historical and Contemporary Approaches*. Cambridge: Cambridge Scholars Publishing.

Lloyd, Jacqueline, Gregory Barz, and Karen Brummel-Smith, eds. 2008. *The Oxford Handbook of Medical Ethnomusicology*. Oxford: Oxford University Press.

Nooshin, Laudan. 2009. *Music and the Play of Power in the Middle East, North Africa and Central Asia*. Aldershot: Ashgate.

Pettan, Svanibor, and Jeff Todd Titon, eds. 2015. *The Oxford Handbook of Applied Ethnomusicology*. Oxford: Oxford Handbooks.

Silvers, Michael B. 2018. *Voices of Drought: The Politics of Music and Environment in Northeastern Brazil*. Urbana, Chicago, Springfield: University of Illinois Press.

Van Buren, Kathleen, and Brian Schrag. 2018. *Make Arts for a Better Life: A Guide for Working with Communities*. Oxford: Oxford University Press.